

1925
Apr. 4
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THE PHILIP J. MOSENTHAL COLLECTION

GOTHIC AND RENAISSANCE
SCULPTURES / FURNITURE
PRIMITIVE PAINTINGS / /
TAPESTRIES AND EGYPTIAN
ANTIQUITIES / / / / / / /

AMERICAN ART GALLERIES
NEW YORK

1925
Apr. 4
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FREE PUBLIC EXHIBITION

Commencing Saturday, March 28, and Continuing Until Time
of Sale, Weekdays 9 a. m. to 6 p. m., Sunday from 2 to 5 p. m.

UNRESTRICTED PUBLIC SALE

Saturday, April 4, Commencing at 2:15 p. m.

[Sales Conducted by Mr. O. Bernet and Mr. H. H. Parke]

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Exhibition and Sale at the
AMERICAN ART GALLERIES

Madison Avenue, 56th to 57th Street
New York City

1925

THE PHILIP J. MOSENTHAL COLLECTION

*B*EAUTIFUL GROUPS, FIGURINES AND BAS-RELIEFS
IN POLYCHROME, WALNUT, OAK, LIMESTONE, ALA-
BASTER AND STUCCO BY THE EARLY GOTHIC MAS-
TERS AND ROSSELINO AND LUCA DELLA ROBBIA ~ A
NOBLE MARBLE HEAD BY A SALONIKA SCULPTOR OF
THE FIRST CENTURY B.C. ~ PRIMITIVES BY STARNINA,
TADDEO DI BARTOLI AND ISENBRANDT AND A
NOTABLE TRIPTYCH OF THE EARLY BRUGES SCHOOL ~
THREE FRENCH GOTHIC TAPESTRIES. ~ DANTESCA
CHAIRS, A PRIE-DIEU AND AN ITALIAN RENAISSANCE
LIBRARY TABLE ~ EGYPTIAN SCULPTURES FROM THE
IV TO THE XVIII DYNASTY ~ CHINESE BRONZES OF
THE HAN DYNASTY

MAINLY FROM THE COLLECTIONS OF
STEFANO BARDINI, HENRY C. LAW-
RENCE, CANESSA, HAVILAND, DEMOTTE
AND OTHER EQUALLY NOTABLE
ANTIQUARIAN SOURCES

L.88395

UNDER THE MANAGEMENT OF THE

AMERICAN ART ASSOCIATION, Inc.

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The AMERICAN ART ASSOCIATION, INC.

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and Directs All Details of Illustration,
Text and Typography*

THE PHILIP J. MOSENTHAL COLLECTION



THE late Philip J. Mosenthal was a boyhood and lifelong friend of the late Henry C. Lawrence, whose very notable Gothic Collection was dispersed at the American Art Galleries in 1921, creating a furore with its divine beauty and incidentally—with the large and at the same time just prices the rarer objects obtained.

While this Collection is not of the extensive character of the Henry C. Lawrence, it was formed more gradually and if possible with even greater discernment and taste, for Mr. Mosenthal developed an intuition that was not only truly conservative, but also flexible. Among the notable sources from which the rare examples were acquired are, the Stefano Bardini and the Henry C. Lawrence Collections, the Kleinberger and the Bourgeois Galleries, C. & E. Canessa, Rosenberg of Paris, Haviland, Joseph Brummer, Demotte, Kelekian and other authoritative antiquarians.

Amongst the Gothic sculptures are many delightful groups, bas-reliefs and statuettes, including a small gathering in alabaster by the famous but individually obscure Nottingham sculptors of the XV century; a Biscayan statuette of the XIII century; works of the early school of Lorraine, Rheims, the Rhenish Provinces, Flanders, Northern France and Italy.

Prominent among the early Italian Renaissance bas-reliefs are two charming examples, one by Rossellino, the other by Luca della Robbia, and a Graeco-Roman portrait bust of a youth by a Salonika sculptor of the I century, B.C., has very great charm, arising from the breadth and elegant simplicity of treatment.

Notable in the group of primitive paintings are, a rare Madonna by Starnina, a portrayal of a Dominican Legend by Taddeo di Bartoli, a Rembrandt and an exceedingly beautiful triptych given, by consensus of opinion, to the late XV century School of Bruges and in all probability painted in the atelier of Hans Memling, for it decidedly lacks the asperity and stringency of his contemporary and master, Roger van der Weyden, being full of gracious and tender notes of color and composition.

A late French XV century Gothic tapestry of rude strength both in color and drawing depicts with evident abandon a number of personages snaring birds; another—possibly woven slightly earlier in the century,—has a distinctly Burgundian feeling and represents a group of important dignitaries wearing the delightfully fantastic headgear of the period which Quentin Matsys so much affected in his paintings. There is also a small early Mille-fleurs, and a Flemish Renaissance example depicting a Hunting Scene.

An important Renaissance carved walnut library table, enhanced with gilding, and a prie-Dieu are both charming examples of early Italian craftsmanship. A number of velvet and brocade panels and covers together with several early Nuremberg and Venetian repoussé brass plaques add to the colorfulness of the ensemble. Chinese bronzes are represented by two fine Han vessels with rudimentary decoration and remarkable patina, as well as by other fine examples.

The small gathering of Egyptian and more southerly African sculptured objects from the IV Dynasty onward is important and gives a decidedly added interest to this collection so expressive of Mr. Mosenthal's rare eclectic taste.

FRANK H. G. KEEBLE

CATALOGUE

THE AMERICAN ART ASSOCIATION, INC.
MANAGERS
SALE AT THE AMERICAN ART GALLERIES

THE PHILIP J. MOSENTHAL COLLECTION
AFTERNOON OF APRIL 4, 1925

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

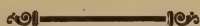
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Amount of Deposit _____

UNRESTRICTED PUBLIC SALE
SATURDAY AFTERNOON, APRIL 4
Commencing at 2:15 O'Clock

CATALOGUE NUMBERS 1 TO 106 INCLUSIVE



- 1—TWO POTTERY BOWLS *Grecian, First Century*
Bell-shaped bowl with molded foot and two loop side handles.
Glazed in warm black.

Widths, 8 inches and 6 inches.

Note: Found at Olbia.

From the Joseph Chmielowski Collection, American Art Association, 1922.

- 2—POTTERY VASE *Grecian, First Century*
Bowl-shaped gadrooned body, with incurved neck and loop handles having projecting flanges. On molded base, glazed black.

Note: Found at Olbia.

Width, 4 $\frac{3}{4}$ inches.

From the Joseph Chmielowski Collection, American Art Association, 1922.

- 3—DECORATED POTTERY BOTTLE *Corinthian, XV Century B.C.*
Globular, with deeply incurved neck, flanged mouth and short loop handle. Decorated in tones of aubergine with standing peacocks and curious lobed floral medallion.

Height, 4 $\frac{1}{2}$ inches.

Note: Excavated at Corinth, Greece.

- 4—FAIENCE FIGURINE *Egyptian, IV Dynasty*
USHABTI. Standing figure with arms folded, wearing priestly headdress and fluted skirt glazed in greens and yellows. On remnant of original cedarwood base.

Height, 5 inches.

- 5—SCULPTURED LIMESTONE HEAD *Egyptian, XVIII Dynasty*
Portrait of Amenophis III about 1430 B.C. Very broadly cut with an expression of pleasant thought. On walnut base.

Height, $4\frac{1}{4}$ inches.

- 6—SCULPTURED ALABASTER GROUP *Flemish, Early XVII Century*
CARITAS. Robed standing figure symbolic of Charity, carrying an infant on her right arm and having two others at her feet. A fragment set in oblong peartree block.

Height, $4\frac{1}{2}$ inches; width, $2\frac{3}{4}$ inches.

- 7—SCULPTURED BOXWOOD BAS-RELIEF *Rhenish, XVI Century*
ST. JULIAN. Shield-shaped, bearing an effigy of the Saint traveling, carrying a staff in his left hand, a missal in his right, and a hunting bag carried over his shoulders.

Height, $5\frac{5}{8}$ inches.

Acquired privately from the Henry C. Lawrence Collection.

- 8—TWO CHINESE POTTERY TOMB STATUETTES *T'ang Period*
(A) Standing figure of a gracious young matron.
(B) Seated figure of a court belle with high headdress.

Heights, 10 inches and $7\frac{1}{4}$ inches.

- 9—POLYCHROMED FAIENCE BAS-RELIEF *Spanish, XVI Century*
ST. JOSEPH AND THE INFANT SAVIOUR. Half length figure of the saint in green robes holding in his arms the Infant Saviour. In oblong molded frame of faience. Gilded.

Height, 14 inches; width, $11\frac{1}{2}$ inches.

- 10—BRONZE BUST *Cambodian, circa 1000*
BUDDHA. Modeled somewhat in the Chinese manner of corresponding period, with long lobed ears and curiously knotted hair closely fitting to the scalp with a rosette at crown. Traces of gilding and polychrome exist. On carved wood square molded high pedestal.

Height, $3\frac{1}{2}$ inches.

11—GLAZED TERRA-COT-
TA PANEL

Florentine, Late

Spanish, XV

Oblong, molded at foot and base, displaying in low relief a cartouche scrolled medallion; supported by two standing figures of amorini. Glazed in purple-black.

*Height, 7 inches; length,
11¼ inches.*



Obverse of No. 12

12—GOTHIC WAX SEAL

Cologne, XV Century

Obverse with seated figure of St. Peter under a Gothic tracery niche; surrounded by a lengthy inscription. Reverse with bust of saint and further inscription. Mounted on XVI century crimson velvet.

(Illustrated)



Reverse of No. 12

13—Two GOTHIC FORGED
IRON CANDLESTICKS

Spanish, XV

Century

Expanding shaft, with loop handles, square dish bobèche and socket, supported on tripod arched legs with spade feet.

Height, 14 inches.

14—CARVED WALNUT BRACKET

Italian, XVI Century

Oblong top of a later period, supported on console developing winged head of a cherub amid scrollings and a pendant of husks.

Height, 14½ inches; length, 17½ inches.

15—TWO CARVED AND GILDED BRACKETS

Chippendale Period

Shell-shaped top, supported on a spread eagle perched on scrollings of rocaille and flowers.

Height, 14½ inches.

16—POLYCHROMED CARVED LEATHER PLAQUE

Spanish, Late XVI Century

ON THE ROAD TO GOLGOTHA. Christ is seen about centre in red robes sinking to his knees under the weight of the cross; at the right and left of him are Roman soldiers. Oval, in oblong carved frame.

Height, 10½ inches; width, 8 inches.

From the Matthias Raphael Collection, London, 1906.

17—ILLUMINATED VELLUM PANEL

Swiss, End of XV Century

THE BEHEADING OF JOHN THE BAPTIST. Leaf from psalter depicting within an oval medallion Herod standing beyond the martyred saint whose head is held above by his executioner; at right is Salome. Executed in brilliant colors and gilding. Flanked by bars of music at right and floral Gothic scrollings at left; reverse with text and further bars of music.

Height, 11⅜ inches; width, 9⅜ inches.

From the Capuchin Cloister of Wye, Canton of St. Gall, Switzerland.

18—GOTHIC GILDED SCULPTURED GROUP

Northern French, Late XV Century

THE VIRGIN ENTHRONED. The coroneted Virgin in voluminous robes is seated with her feet on cloud forms.

Height, 9½ inches; width, 6 inches.

From the Dikran Kelekian Collection.

- 19—TWO SCULPTURED VIOL HEADS . *Italian, Early XVII Century*
 (A) Scroll, terminating in the head of a youth.
 (B) Leaf-scrolled at back, terminating in a very finely cut leonic head.

Heights, 11 and 9 inches.

20—TWO SCULPTURED AND GILDED FIGURINES

Italian, Early XVII Century

WINGED ANGELS. Standing figures in semi-military costumes with arms outstretched and wings spread. On molded lozenge-shaped pedestals.

Height, 13½ inches.

21—SCULPTURED PINE HEAD

Italian, Early XVI Century

Satyr-mask; long ears over low brows, curling hair and beard.

Length, 14 inches.

22—GOTHIC BRASS STATUETTE

Flemish, XVI Century

Robed standing figure of the Holy Mother wearing long curling hair and a coronet.

Height, 6 inches.

23—BRONZE FIGURINE

Egyptian, XVIII Dynasty

A QUEEN. Standing figure wearing simple long robes to feet, expanding box-shaped oval headdress peaked at back. She is in the attitude of walking. Rich deep green patina. On black marble base.

Height, 8 inches.

From the Simkovich Collection.

24—BRONZE CHINESE TRIPOD VESSEL

Han Period

Deep bowl shape with outcurving rim, sustaining two upright lug handles; the body enriched with a band of archaic scrollings. On circular upright tripod legs. Rich green patina developing earthy incrustations.

Height, 9¼ inches.

25—REPOUSSÉ BRASS PLAQUE *Nuremberg, XVI Century*

Circular, with molded flaring rim, enriched with bossed oval medallions; the centre displaying subject THE RETURN OF THE TWO MEN FROM THE PROMISED LAND bearing on their shoulders a huge bunch of grapes.

Diameter, 17¾ inches.

26—REPOUSSÉ BRASS DISH *Venetian, XVI Century*

Circular, with flanged border enriched with punched fleurs-de-lys and rosettes; the centre occupied by subject, THE ANNUNCIATION OF THE VIRGIN, surrounded by an extremely interesting border of scrolled oval floral medallions.

Diameter, 15 inches.

27—GOTHIC BRASS TRIPTYCH *Augsburg, Early XVI Century*

Oblong panel, deeply chiseled with three-quarter length figure of a knight in plate armor holding his elaborate casque in his hands; flanked by twisted columns, pediment and apron of pierced tracery and Gothic leafage; arched wings enriched with figures of knights and their ladies at devotion.

Height, 10¼ inches; width closed, 4⅝ inches.

28—GOTHIC REPOUSSÉ BRASS PLAQUE *Venetian, Early XVI Century*

Circular, with flanged rim punched with fleurs-de-lys and leaf motives; marly with spiraled flutings, the centre occupied by the figure of St. Christopher carrying the Christ Child across a stream.

Diameter, 16½ inches.

29—GOTHIC REPOUSSÉ BRASS PLAQUE *Venetian, Early XVI Century*

Circular, with flanged molded rim, enhanced with dainty leaf motives; the marly with spiral flutings; the centre slightly bossed with spiral gadroonings about a circular medallion surrounded by two borders of lengthy Gothic inscription.

Diameter, 16½ inches.

30—TWO BELL METAL ALTAR CANDLESTICKS

Italian, XVI Century

Baluster shafts, with spiraled expanding upper portion; large dish bobèche, supported on triangular leaf scrolled bases centred with heads of seraphs. Claw-and-ball feet. (Rims chipped.)

Heights, 21¾ inches.

31—SCULPTURED WALNUT
FIGURE*Italian, XVI Century*

Recumbent figure of a lion, sculptured in archaic manner with curling mane. Has been painted gray.

Length, 11 inches.

32—SCULPTURED CEDAR
FIGURINE*Egyptian, IV Dynasty*

SEATED FIGURE OF A MAN. Very archaically rendered with long emaciated arms. (One arm loose.)

Height, 7¾ inches.

Note: Excavated at Kurna, near the Valley of the Kings, Egypt.

33—PERUVIAN DECORATED POTTERY WATER BOTTLE

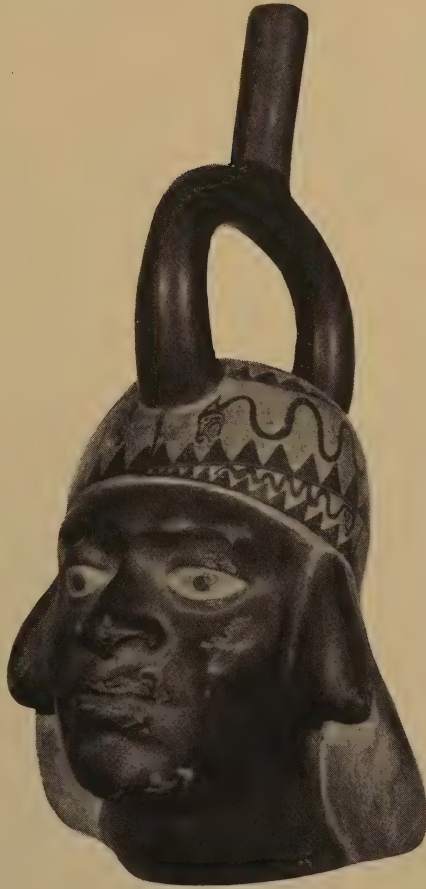
Pre-Inca Period

Body in the form of an Indian's head; the vase glazed old-red with eyes in ivory; the cap enriched with bands of tooth motives and archaic dragons, also in red. Arched loop handle having tubular spout at centre with further red glaze.

Height, 11 inches.

From the Collection of Marius de Zayas.

(Illustrated)



- 34—TWO GOTHIC CARVED MAPLE PANELS *French, XV Century*
 Oblong, pierced with circular and pointed arched tracery of a most delicate character. *Heights, 19 inches; width, 8½ inches.*

- 35—CHINESE BRONZE BOWL *Han Period*
 Deep bowl, with molded sharply outcurving lip and loop handles terminating at foot with hooks and at crown with *t'ao-t'ieh* ogre heads; on slightly outcurved high foot. The body and foot enriched with raised and bossed bands of archaic angular cloud scrollings. Rich golden-brown and green patina disclosing earthy incrustations at various areas.
Height, 6½ inches; width, 11½ inches.
From the Leonce Rosenberg Collection, Paris.

- 36—GOTHIC ILLUMINATED VELLUM PANEL *French, XV Century*
 THE BIRTH OF OUR LORD. Music with text on both sides; psalter of verse with large capital D bearing an oval medallion depicting The Birth of Christ, The Virgin resting on a pallet, St. Joseph at the foot of the bed and St. Anne beyond carrying the Holy Infant. Exceptionally beautiful border at top, foot and left side; adorned with interlacing scrollings of Gothic leaves, birds, flowers, fruit and butterflies; executed in great charm in brilliant colors and gilding. Framed.
Height, 18¾ inches; width, 12¼ inches.

- 37—SILVER BROCADE COVER *French, XVII Century*
 Rare salmon-pink field, woven in silver threads with scrollings of leaves, cornucopia and small vines of flowers; trimmed with original borders of rosette patterned gold galloon.
Length, 38 inches; width, 29 inches.

- 38—LARGE CRIMSON DAMASK COVER *Italian, XVI Century*
 Wine-crimson of two tones, woven with sprays of varied lilies and other flowers.
8 feet 4 inches by 7 feet 1 inch.

- 39—MEDICEAN CRIMSON BROCATELLE COVER *Luccan, XV Century*
 Three breadths of highly conventionalized bouquets and scrollings, each having invoven dentil and leaf borders.
72 inches by 66 inches.

40—GREEN VELVET COVER

Italian, XVII Century

Interesting deep toned green, fluctuating to areas of lighter silvery tone, showing the impress of earlier embroidery; at one end trimmed with wave pattern gold galloon.

40 inches by 47 inches.

41—GOLD BROCADE COVER

Italian, Late XVII Century

Damassé bleu-de-ciel field, woven in pinks, blues, yellows and gold threads with leaf scrollings emitting small bouquets of flowers. Trimmed with gold galloon.

42 inches by 40 inches.

42—CRIMSON VELVET COVER

Italian, XVII Century

Lustrous crimson velvet, fluctuating in areas to rosy tones.

46 inches by 19½ inches.

43—GENOESE VELVET COVER

XVI Century

Golden-yellow field, woven in cut and uncut crimson velvet with sprays of varied lilies.

51 inches by 13¼ inches.

44—SCULPTURED WALNUT STATUETTE

Southern French, End of XIII Century

BISHOP IN FULL CANONICALS. Dignified standing figure wearing robes of office and mitre; his arms extended in the act of blessing. (The hands have been restored.)

Note: An extremely rare specimen of Gothic sculpture of very simple and dignified character.

45—SCULPTURED ALABASTER BAS-RELIEF

English, Nottingham, XV Century

The coroneted half length figure of the Holy Father appears in the act of blessing; below him is the triple-crowned head of a Pope. A fragment mounted on brocade panel.

Height, 8 inches; width, 4 inches.

46—SCULPTURED IVORY VOTIVE COUPE
African, XVI Century

Coupe enriched with interesting interlacing scrolled medallions at crown and chevrons at foot. Supported on a group of five outfacing warriors in the strange costumes of their varied tribes; each holds his murderous weapon at his side. On annular base enriched with further interlacing medallions. Very rich deep amber toned patina.

Height, 7¼ inches.

Note: It is interesting to note that the chief wears a necklace terminating in a Maltese cross.

Found in the City of Benin, Central Africa.

(Illustrated)



47—FOUR GOTHIC GILDED-SILVER MORSES *Rhenish, XV Century*
Lobed cruciform medallions, enriched with busts of The Four Evangelists in high relief. On crimson velvet panel. Framed.

48—SILVER AQUÆMANALE *French, XVI Century*

Standing figure of a lion, its right paw sustaining cartouched coat of arms blazoned with a rampant lion; its tail curled over back forming handle and scrolled with bird and serpent. Vigorously modeled in a broad archaic manner.

Height, 8½ inches; length, 10¾ inches.

Note: These aquæmanales were used as ewers at the celebration of mass to wash the fingers of the officiating priest's hands and are extremely rare, especially in silver.

From the Collection of M. de Meurville, Bordeaux.

49—TWO GOTHIC SCULPTURED OAK GROTESQUE FIGURES

English, circa 1500

Figure of a peasant half kneeling tying the latchet of his shoe; the other, seated figure of a man pointing with his two hands to his sole remaining tooth. Both in the interesting costumes of the period and very broadly modeled.

Heights, 13¼ and 12½ inches.

50—POLYCHROMED SCULPTURED ALABASTER GROUP

English, Nottingham, Early XV Century

THE ADORATION OF THE VIRGIN. Within curious large oval nimbus is the standing figure of the Holy Virgin, her hands raised on her breast in the attitude of adoration; she is surrounded by angelic figures and the donor evidently is kneeling at her feet. A fragment only. Mounted on oblong brocade panel.

Height, 17 inches; width, 10¾ inches.

51—GOTHIC SCULPTURED WALNUT ALTO-RELIEVO GROUP

Rhenish, Early XVI Century

CHRIST AT THE COLUMN. Figure of Christ bound to a column about centre under two depressed Gothic arches; at right are two Roman soldiers and at left two of the rabble which followed to His persecution.

Height, 28 inches; width, 19 inches.

52—POLYCHROMED SCULPTURED WALNUT STATUETTE

Tuscan, Early XVI Century

Kneeling figure of a maiden; she wears curling hair, blue waist and gray robes. The face painted naturalistically.

Height, 16 inches.

From the Henry C. Lawrence Collection, American Art Association, 1921.

53—GOTHIC SCULPTURED ALABASTER STATUETTE AND PEDESTAL

English, Nottingham, XV Century

ST. JOHN THE BAPTIST. Standing figure, wearing long curling hair and beard and his proverbial hair shirt, over which is draped a mantle falling to his feet. On incurved molded oblong base. Exceptionally rich warm brownish patina.

Total height, 19½ inches.

(Companion to the following)

(Illustrated)

54—GOTHIC SCULPTURED ALABASTER STATUETTE AND PEDESTAL

English, Nottingham, XV Century

MADONNA AND CHILD. Standing figure of the Virgin, remarkable for its dignified simplicity. She wears a crown over her light hood, closely fitting robes and a mantle falling from her right shoulder caught up by her left hand under the feet of the Infant Saviour whom she holds with her right arm. On molded incurved base. Exceptionally rich warm brownish patina.

Total height, 19½ inches.

(Companion to the preceding)

(Illustrated)

55—ROMANESQUE POLYCHROMED AND SCULPTURED STATUETTE

Biscayan, Late XII Century

ST. MARY MAGDALEN. Standing figure wearing long robes and curious embroidery soutane, the sleeves puffed with flutings. She carries a ciborium in her hands and has long curling hair. Archaic modeling showing a little Byzantine influence.

Height, 20 inches.

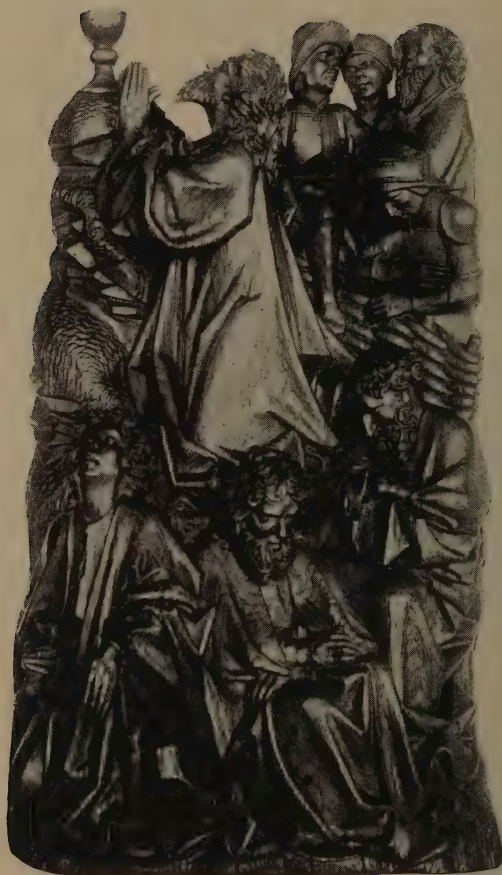
Note: The shrine illustrated in the plate opposite is Catalogue No. 83.

(Illustrated)



Nos. 53, 54 AND 55—SCULPTURED STATUETTES

No. 83—GOTHIC CARVED AND GILDED CANOPIED SHRINE
(Described on page 36)



56—LATE GOTHIC SCULPTURED OAK GROUP *Flemish, XVI Century*

THE GARDEN OF GETHSEMANE. The kneeling figure of Christ is seen high on the rocks to left before a chalice; below are seen the figures of St. Joseph, St. Peter and St. James asleep; at upper right corner is a group of four Roman soldiers. The agony of the Lord is well depicted and the attitude of the sleepers is most naturalistic in character.

Height, 22½ inches; width, 12 inches.

Note: The late Georges Demotte in a letter to the owner expressed a desire to have a photograph of this interesting group to publish in a then forthcoming work.



57—SCULPTURED WALNUT STATUETTE

Tyrolean, Late XV Century

ST. FLORIAN. Wearing a curious high lobed hat of the period over curling hair, half armor and ample mantle; he carries the symbolic stoup of water in his right hand. On irregular rustic base.

Height, 17¼ inches.

Note: St. Florian was one of the eight tutelary saints of Austria and was martyred in the reign of Galerius. His symbol, the stoup of water, recalls his miraculous feat of extinguishing a burning church with a similar amount of water.

From the Henry C. Lawrence Collection, American Art Association, 1921.



- 58—SCULPTURED OAK BUST *Northern French, Early XV Century*
 Bust of an Advocate wearing short curling hair, mustache, beard and robes. He has an expression of determination and discrimination which gives a very dignified air to the composition. On lozenge-shaped crimson velvet base.

Height, 13¾ inches.

From the famous Collection of Charles E. Haviland, Limoges, France.

(Illustrated)

- 59—GOTHIC SCULPTURED ALABASTER BAS-RELIEF

English, Nottingham, XV Century

THE VISIT OF THE THREE WISE MEN OF THE EAST. A graceful Madonna is enthroned under a canopy at right, holding the Infant Saviour on her lap; before her are the Three Wise Men bearing various presents to her. At foot at right the heads of two asses are seen and a figure of St. Joseph. (Arm missing.)

Height, 16½ inches; width, 11 inches.



60—GRAECO-ROMAN STATUARY MARBLE BUST

Salonika, 100 to 150 B.C.

PORTRAIT BUST OF A YOUTH. Sensitive classic head wearing laurel wreathed curling hair and toga. On molded circular dark toned serpentined marble base of later period. Tall oak pedestal with revolving top for same.

Height, 16¾ inches.

Note: Frederick Enner, Director of the Louvre for many years, strongly advised Mr. Rosenberg to acquire this noble specimen of Graeco-Roman sculpture.

From the Collection of Leonce Rosenberg, Paris.

(Illustrated)

61—GOTHIC SCULPTURED OAK BUST

Northern French, XIV Century

HEAD OF CHRIST. Wearing long curling hair, mustache and beard, crowned with a wreath of thorns, the head slightly inclined forward bearing an expression of subdued agony. On crimson velvet base; the cutting in exceptionally free and bold manner.

Height, 12 inches.



62—SCULPTURED WOOD STATUETTE *Chinese, Early T'ang Period*
 KWAN-YIN, THE GODDESS OF MERCY. Noble standing figure
 swathed in valanced and draped robes; she wears a jewel at her
 breast and a tiara about her high dressed hair. On plinth base.

Height, 21 inches.

From the A. W. Bahr Collection.



63—SCULPTURED ALABASTER BAS-RELIEF

English, Nottingham, XV Century

THE CRUCIFIXION. Christ on the cross is seen before the Holy Father seated in majesty; at foot are two facing angels kneeling; above, two tiers of further angels flanking the figure of the Holy Father. In carved walnut frame with Gothic leaf and tracery apron.

Height, 21½ inches; width, 11 inches.



64—BRONZE KNOCKER
By Alessandro Vittoria, 1525-1600

Lyre-shape; formed of two leaf scrolled and winged dolphins having figure of Neptune carrying a trident in his right hand and standing in a shell motive base.

Height, 17 inches.

From the Collection of M. Dino Barozzi, Venice.

(Illustrated)

65—GOLD NEEDLEPAINTED PANEL

Flemish, XVI Century

Enriched with three medallions occupied by standing figures of St. James, St. John and St. Julian; executed in gold and silver threads and passages of silk; flanked by ruby-crimson velvet of the period. Framed.

66—TWO CRIMSON VELVET PANELS

Italian, XVII Century

Fan-shape, of very closely woven lustrous ruby-crimson velvet having the mark of previous embroidery in the upper portion.

Height, 46 inches; widest width, 19½ inches.

67—SILVER-EMBROIDERED CRIMSON VELVET PANEL

French, XVII Century

Rich ruby-crimson velvet embroidered, *semé* with fleurs-de-lys and ermine tails.

Height, 44½ inches; width, 40½ inches.

68—VENETIAN SILVER BROCADE
COVER *Early XVI Century*

Deep rich tan ivory field, woven with leaf ogival having shell pendants in silver threads, wavy ribbon-like motives, sprays of flowers and pomegranate motives, in pink, blue and green silks.

Length, 7 feet; width, 3 feet 5 inches.

69—BOTTICELLI GREEN VELVET AND
SILVER LACE CHASUBLE
Italian, XVI Century

Lustrous rich velvet fluctuating in areas to lighter tones; exceptionally well trimmed with original open silver lace of floral scrollings at orphreys and borders

From the Dikran Kelekian Collection.



70—STATUETTE IN GILDED AND PAINTED WOOD: THE VIRGIN AND
CHILD *French, First Half of the XIV Century*

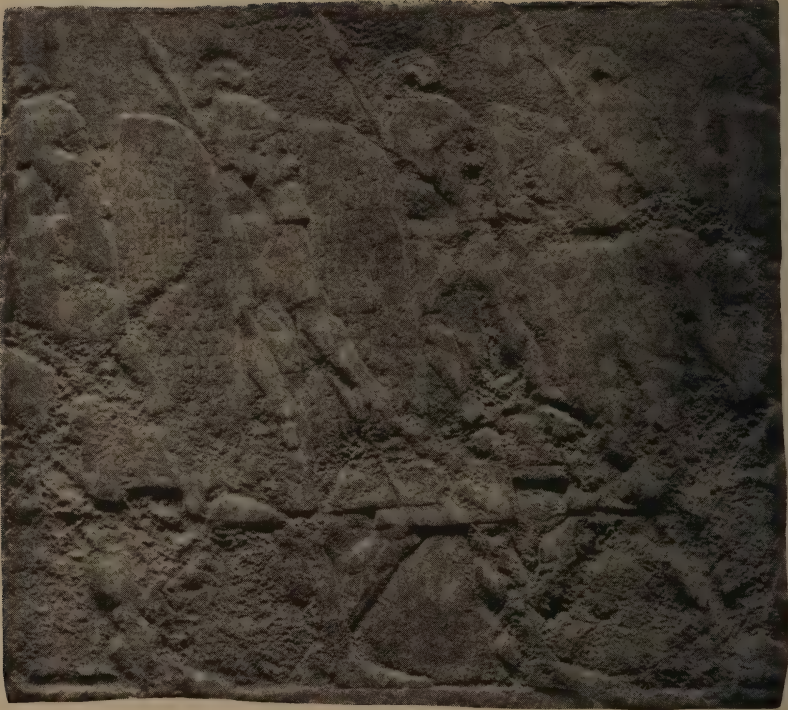
The Virgin wears a closely fitting dress buttoned in front over which is thrown a mantle covering her back and shoulders and draped on her knees. She is seated on a low chair showing in the upper part a frieze, and below a tracery of Gothic windows. On her left arm was seated the Infant Jesus, now almost completely destroyed. Her curly hair is parted in the middle; a veil and a crown cover her head; the bottom of her dress leaves uncovered the pointed ends of her shoes.

Height, 24 inches.

Note: The Virgin here reproduced is a charming type of XIV century French workmanship with all its fineness and frankness.

From the Canessa Collection, American Art Association, 1924.

(Illustrated)



71—SCULPTURED ALABASTER BAS-RELIEF

Assyrian, circa 700 to 900 B.C.

PROCESSION OF WARRIORS. Four warriors advancing right, wearing helmets with curved crest and long beards; carrying long spears and pavones. Broad vigorous very low relief sculpture. Framed.

Height, 14 inches; length, 15½ inches.

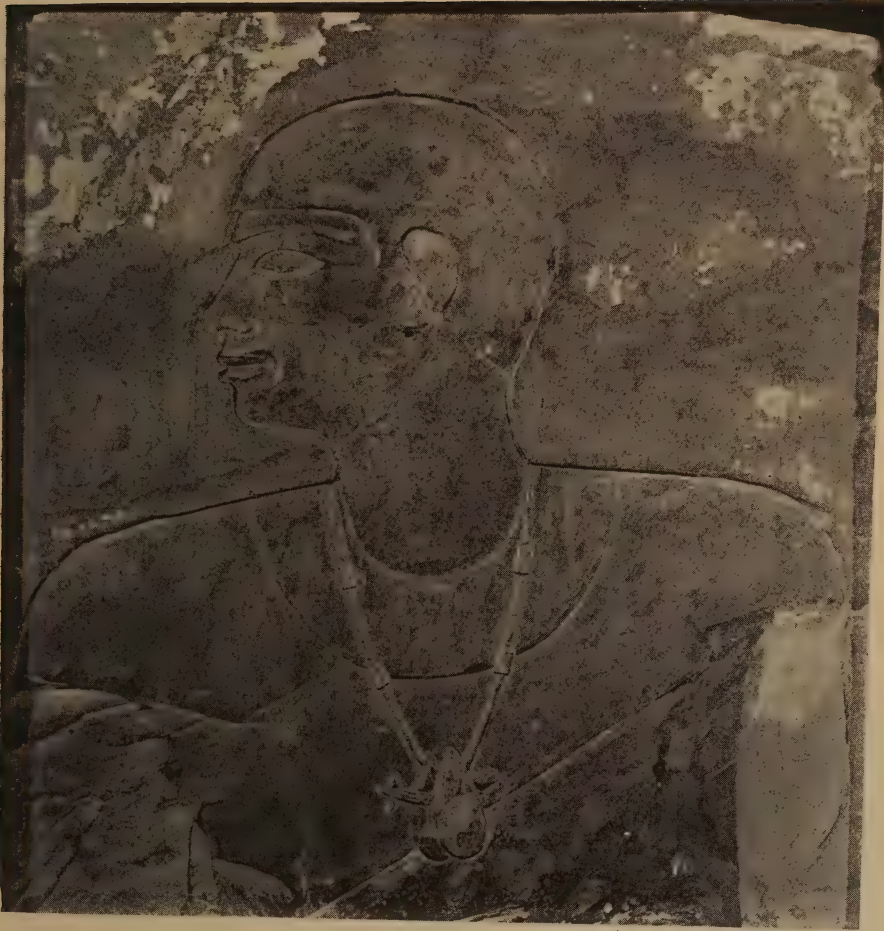
(Illustrated)

72—POLYCHROMED SCULPTURED LIMESTONE PEDESTAL

School of Rheims, XIV Century

Molded octagonal pedestal before portion of a larger shaft; in front of the pedestal is a standing figure of a grotesquely carved peasant in flat cap and large cloak; painted in crimson and greenish-brown.

From the well-known Faber Collection.



73—POLYCHROMED LIMESTONE BAS-RELIEF

Egyptian, XVIII Dynasty

Bust of a noble youth in profile to left.

Height, 15 inches; width, 14¼ inches.

Note: Found at Samarcand, near Luxor.

From the Dikran Kelekian Collection.

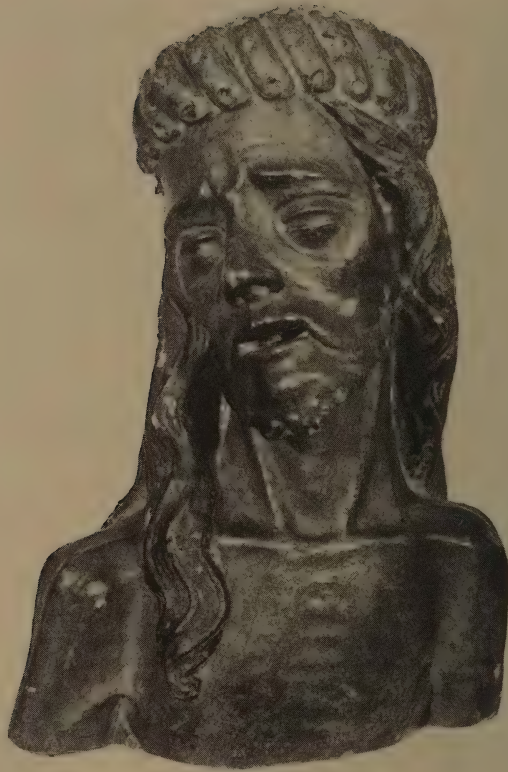
74—REPOUSSÉ SILVER HANGING SANCTUARY LAMP

Italian, XVIII Century

Molded vase-shape, with pineapple terminal enriched in repoussé with series of husks, gadroons and leaf motives. Suspended from three gilded bronze amorini heads by link chains to small canopy.

Lamp, total height, 34 inches; width, 14 inches.

From the Dikran Kelekian Collection.



- 75—DECORATED SCULPTURED LIMESTONE BUST *French, circa 1500*
Somewhat emaciated head, with shoulders bearing a conventionalized crown of thorns, long curling hair, mustache and short beard. Has been painted naturalistically. On crimson velvet lozenge-shaped base.

Height, 13¼ inches.

From the Collection of Henry Daguerre, Paris.

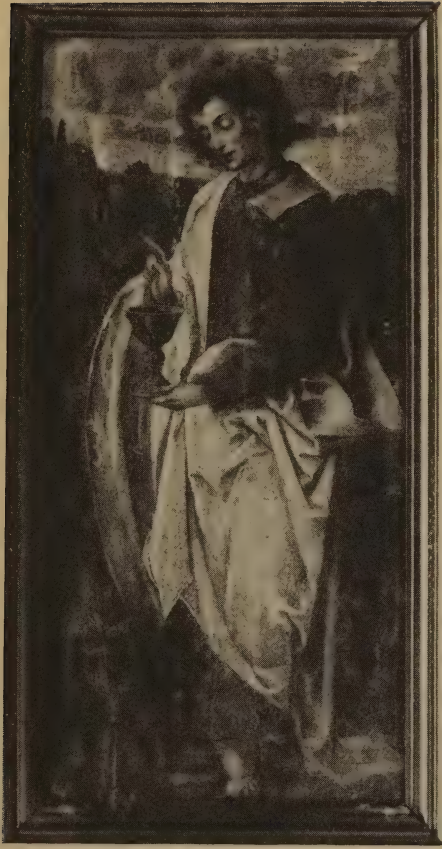
(Illustrated)

- 76—SCULPTURED LIMESTONE BAS-RELIEF FRAGMENT

Egyptian, XXII Dynasty

HEAD OF A QUEEN. Extremely beautiful face in profile to left wearing headdress. Mounted in root walnut oblong panel.

Height, 7½ inches; width, 3 inches.



SCHOOL OF ISENBRANDT

FLEMISH: CIRCA 1500

77—ST. JOHN

On panel: Height, 8 inches; width, 3 $\frac{3}{4}$ inches

Standing figure of the Saint wearing close-fitting crimson robes, having blue collar caught at the throat with a golden brooch and finely draped ivory-gray mantle over his right shoulder; in his left hand he carries a chalice, his right hand being raised in the act of blessing, in the background a hilly landscape.

From the Collection of Madame de la Place, Paris.

BYZANTINE SIENESE SCHOOL

EARLY XV CENTURY

78—MADONNA AND CHILD

On panel: Height, 11¼ inches; width, 9½ inches

Half length figure of The Virgin wearing crimson hood and mantle; she carries the voluminously robed Infant Saviour on her right arm; gilded background. Gilded gesso architectural frame.

From the Eugene Benson Sale.

SIENESE SCHOOL

XIV CENTURY

79—PATRICIAN YOUTH AND MAIDEN

On panel: Total height, 27 inches; length, 45 inches

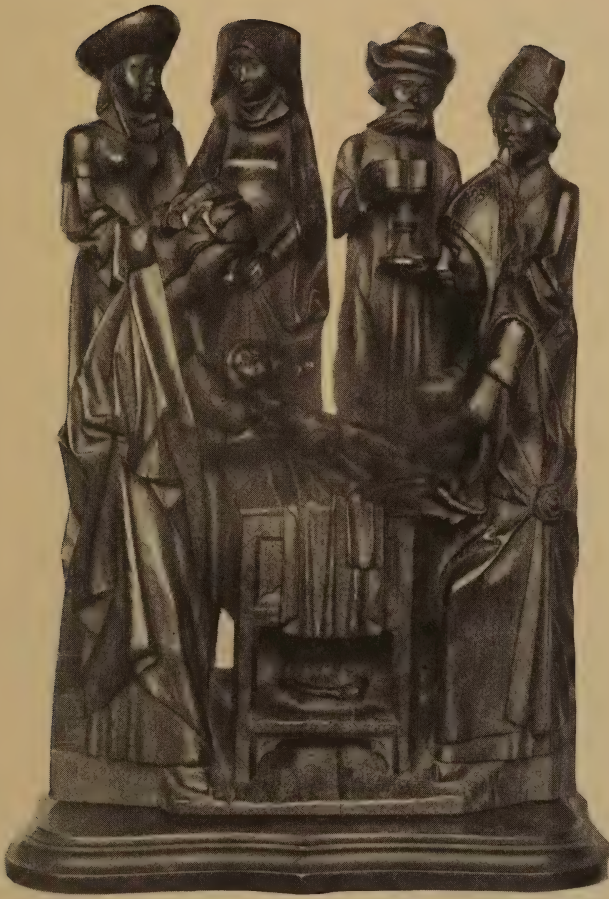
Both within scrolled niches; the youth at left seen at full bust length wearing flat Florentine red cap and coat; the maiden at right in-facing, wearing interesting elaborate headdress over curiously knotted falling hair. Gilded architectural frame, with Ionic capitals.

80—CHINESE PAINTING

Ming Period

A ROYAL PERSONAGE IN A MOUNTAIN RETREAT. High up amidst rugged cliffs a great lady with two attendants is receiving the wife of an important mandarin who is accompanied by two maids of honor. At foot at right standing on a bridge are the two genii of harmony; at left is one of the Taoist Immortals standing beside an antelope; above in the clouds storks are seen; the latter being symbols of longevity. In gilded frame.

From the Henry C. Lawrence Collection, American Art Association, 1921.



81—GOTHIC SCULPTURED OAK GROUP *Flemish, Late XV Century*

THE CIRCUMCISION. The Infant Saviour, held by his Mother standing at left, reclines on a miniature credence; at right is a priestly figure; beyond are the two Marys and St. Joseph holding a chalice and a fourth personage. (Arms of the priest lacking.)

Height, 19¼ inches; width, 12¾ inches.

Note: The late Georges Demotte in a letter to the owner expressed a desire to have a photograph of this interesting group to publish in a then forthcoming publication.

From the Collection of the Vicomte Vryaase.



82—GOTHIC SCULPTURED OAK
STATUETTE

Rhenish, XV Century

ST. MARY MAGDALEN. Standing figure wearing filleted long curling hair, close fitting robes and a voluminous mantle draped across the lower portion of body and over arms. Rich brown patina. (Arm lacking and other hand defective.)

Height, 32½ inches.

(Illustrated)

83—GOTHIC CARVED AND GILDED CANOPIED SHRINE

Spanish, Late XV Century

Back painted dull gray, arranged with seven molded panels. Canopy extended on brackets formed of seven very beautifully traceried and crocketed pinnaced Gothic arches, surmounted by a leaf cresting, formed of panels and sections from a larger shrine.

Length, 58 inches; height, 38 inches.

From the Stanford White Collection.

(Illustrated on Page 21)



84—CARVED WALNUT PRIE-DIEU *Tuscan, Late XVI Century*

Flute-molded oblong top and dentiled frieze occupied by molded border flanked by leonic heads. Sloping front with molded and inlaid enclosing door having walnut knob. Supported on caryatids having Ionic capitals. Sloping and lifting kneeling box with paneled front, leaf enriched cushion base and claw feet. Exceptionally beautiful russet patina.

Height, 34¾ inches; width, 24 inches.



85—CARVED WALNUT CAQUETEUSE *French, Henry II Period*

Open back, with central spindle; long leaf enriched side supports and scrolled serpentine leaf pediment. Finely scrolled arms each supported on two balusters. Walnut molded seat on columnar legs having somewhat triangular stretcher.

From the Henry C. Lawrence Collection, American Art Association, 1921.



86—WALNUT DANTESCA CHAIR

Florentine, XV Century

Folding curule arm supports and legs, enriched with Gothic crockets; supported on cross stretchers having rudimentary claw feet. Massive open scrolled arms; the seat and back covered in original deep brown hide and having XVI century crimson velvet loose pad for seat and slip-over cover for small oblong back.

From the Savoy Castle of Verzuolo, Piedmont, Italy.



87—GOTHIC CARVED WALNUT CHAIR

French Renaissance, Early XV Century

Oblong open back, pierced with floriated tracery; crocketed sloping back supports terminating in pierced rosettes; molded walnut seat having loose crimson velvet pad of contemporary velvet; supported on somewhat X-shaped crocketed legs, occupied by further tracery and having arched cross feet and pierced stretcher.

(Illustrated)

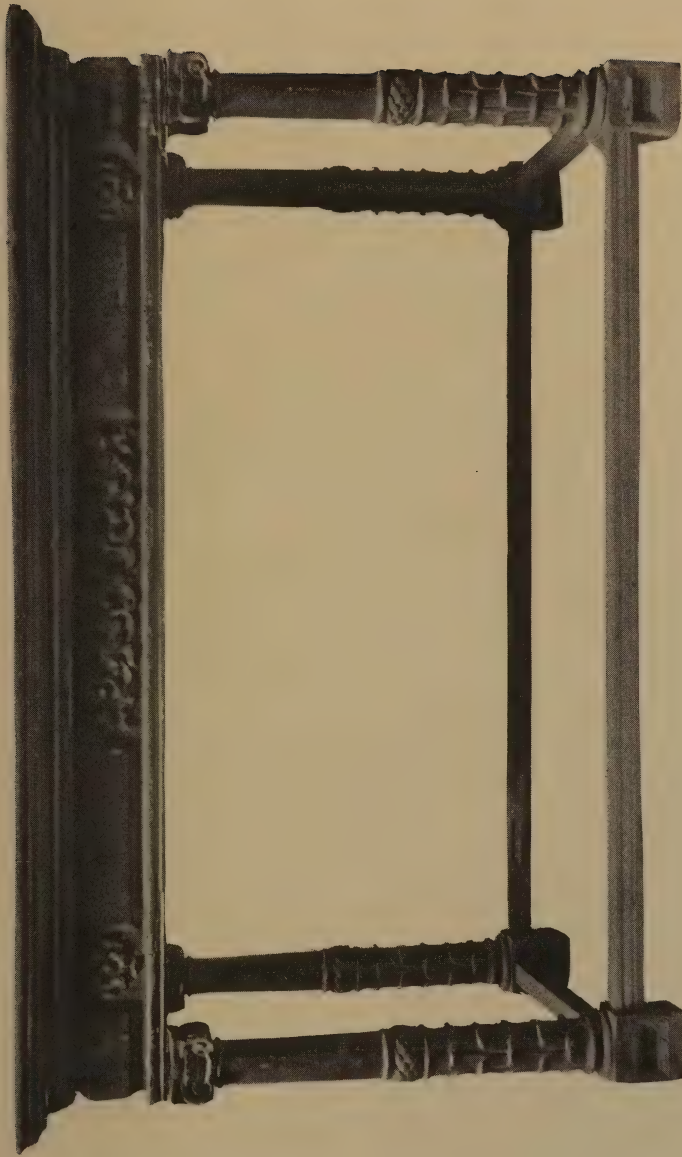
88—CARVED GILDED WALNUT LIBRARY TABLE

Florentine, Early XVI Century

Molded oblong top; the frieze fitted with molded corner blocks, rosettes and panels, having on each side central panels carved with jardinières and leaf scrollings in gilding; these central panels were arranged as drawers on three sides by present owner. Supported on columnar legs having Ionic capitals, wreaths of laurel about centre and under imbrications of leaves. Open box stretcher.

Height, 33 inches; length, 54 inches; depth, 27¾ inches.

(Illustrated)



No. 88—CARVED GILDED WALNUT LIBRARY TABLE

89—CARVED AND GILDED SACRISTY CABINET

Spanish, Early XVII Century

Rectangular, with deeply molded cornice having serpentine returns; arched paneled central door, enriched with leaf scrollings and centre panel in polychrome developing scrollings of husks in blue, gray and soft red; supporting fluted columns with leaf capitals and scrolling toward base.

Height, 59½ inches; length, 62 inches.

ANTONIO ROSSELLINO

FLORENTINE: 1427—1490

90—MADONNA AND CHILD

Polychromed stucco bas-relief

Height, 28½ inches; width, 22 inches

Three-quarter length of the Holy Mother wearing close-fitting red robes, blue mantle and halo above her hooded hair. She holds the Infant Saviour in her arms who stands at left. Original polychrome in molded oblong frame.

Note: Antonio Gamberelli, known as Antonio Rossellino, was one of Donatello's greatest pupils and was almost the founder of a new sculptural style. His works were more intellectual and graceful and more elevated with religious thought than those of his predecessors.

In a letter to the Bourgeois Galleries, New York, from Prof. Churchill, Smith College, Northampton, Mass., Prof. Churchill states regarding this bas-relief, "There is in the sale a relief attributed to Antonio Rossellino which came too late to be catalogued and which is in fine state and the color is excellently preserved, it represents the Madonna and Child and is a healthy work of art."

From the famous Bardini Collection, American Art Association, 1918.

(Illustrated)



NO. 90—MADONNA AND CHILD
BY ANTONIO ROSSELLINO



91—*MADONNA AND CHILD*

LUCA DELLA ROBBIA

FLORENTINE SCHOOL: 1400—1482

Height, 19 inches; width, 14 inches

The Virgin in crimson-red and blue mantle seen at three-quarter length, with the Infant Saviour standing at left supported by her left arm. In oblong enriched molded frame of same stucco.

Note: The San Donato Madonna in the Marquand Collection is very analogous to this charming example.

From the famous Bardini Collection, American Art Association, 1918.



GHERARDO STARNINA

FLORENCE: 1354(?)—1408(?)

92—MADONNA, CHILD AND SAINTS

On arched panel: Height, 35½ inches; width, 19½ inches

The haloed Holy Mother seated, in red robes and hooded deep green mantle, holds The Saviour on her left arm. At right and left are figures of St. John and St. John the Baptist; above them are St. Rosa of Lima and St. Catherine standing before a gilded background. In Gothic arched, carved and gilded architectural frame having spiral twisted columns and inscription on base, "Ave Maria Gratia pi."

RAPHAEL SANZIO (ATTRIBUTED TO)

URBINO: 1483—1520

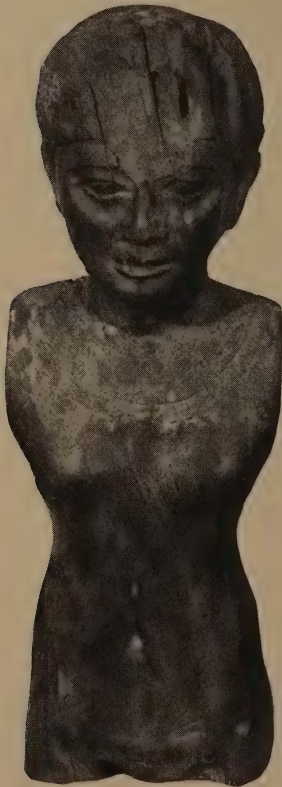
93—AMORINI WITH GARLAND

Height, 9 $\frac{1}{4}$ inches; length, 11 inches

Two graceful lightly robed amorini stand at left and right holding up a garland of flowers. Very delicately drawn and painted.

Note: On the back under glazed panel is a sealed inscription reading as follows: "Galleria Gerardi"; the remainder being translated reads: "These two amorini much esteemed are the works of Raphael and the last one to engrave them in our house was Francesco Bartolozzi, the famous English engraver."

From the Gerardi Collection.



94—SCULPTURED WALNUT FIGURE

Egyptian, V Dynasty

FEMALE EGYPTIAN HEAD. Fine broad modeling showing the torso and head, having closely cropped curled hair. On crimson velvet pedestal.

Height, 12 $\frac{1}{2}$ inches.

(Illustrated)



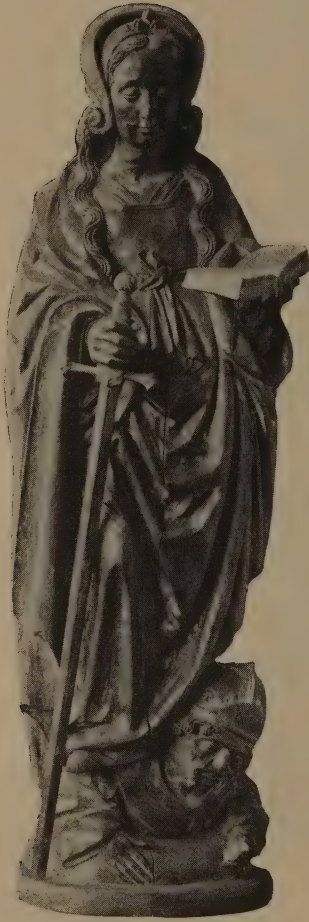
95—GOTHIC SCULPTURED POLYCHROME WALNUT GROUP

School of Troyes, circa 1500

MADONNA AND CHILD. Half-length figure of the Holy Mother wearing voluminous robes draped as a cowl over her auburn hair; she carries the Infant Saviour on her left arm and holds one of His feet with her right hand, He holding an orb. Traces of original polychrome exist.

From the Chapelle of Vic sur Seille.

From the Georges Demotte Collection.



96—SCULPTURED WALNUT GROUP
*Northern French,
 Late XV Century*

CATHERINE OF ALEXANDRIA. Interesting standing figure wearing long curling hair covered by a curious horseshoe scrolled cap and voluminous well draped robes; she carries a sword in her right hand and an open missal in her left; her feet are firmly planted on the shoulders of a false knight, seen at bust length on an oval plinth.

*From the famous Collection of
 Charles E. Haviland,
 Limoges, France.*



97—SCULPTURED WALNUT STATUETTE

Egyptian, V Dynasty

MAN WALKING. Figure with left foot advanced in the attitude of walking; his arms set at his side; wearing a closely fitting tunic lobed at foot and hair close to head in small knots. On original oblong base.

Height, 23 inches.

From the Collection of Knackman, the well-known antiquarian.

- 98—**GOthic MILLE-FLEURS TAPESTRY** *French, Late XV Century*
FLOWERS AND FRUIT. In a field of deep rich blue-black displaying growing plants in blossom amidst which are seen thistles, daisies, carnations, lilies, canterbury bells and two clusters of ripe strawberries. Woven in very charming deep crimson, pinks, lighter pinks and a multitude of pinks and blues with the high lights in ivory.

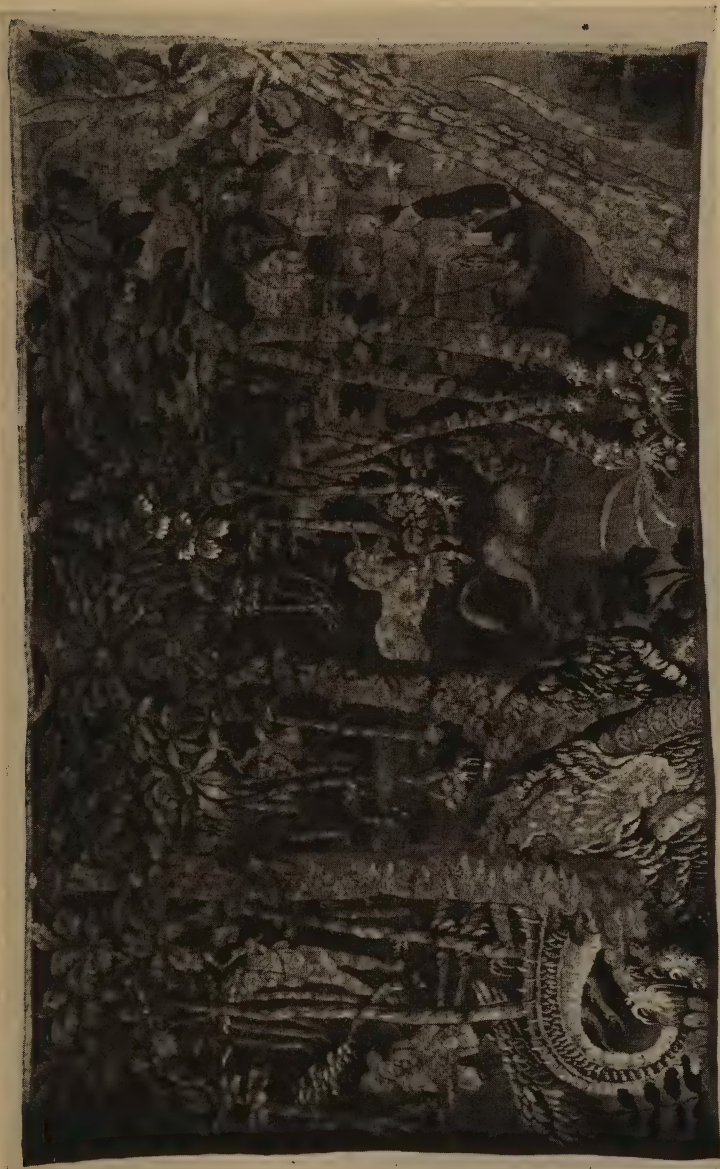
Length, 5 feet 3 inches; width, 1 foot 9 inches.

(Illustrated)

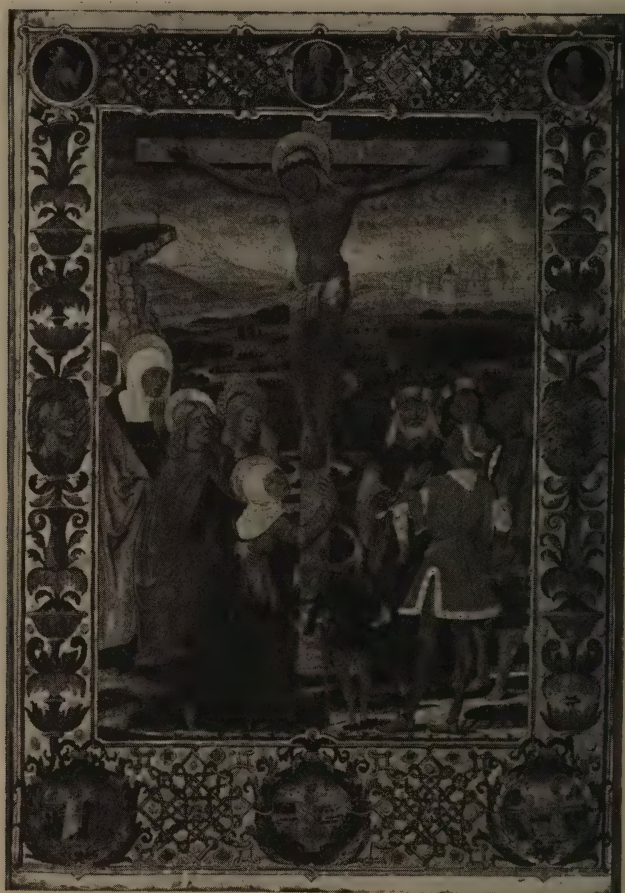
- 99—**VERDURE AND FIGURE TAPESTRY** *Flemish, Renaissance Period*
 An open wooded country discloses on the right an amiable old couple, peasants wending their way over uneven ground to their farm beyond, which sits under the shadow of a hill, crowned by an old castle. In the centre a white unicorn and a dun bull are arrested in their gambolings and affrighted at the sight of a mythical dragon; on the left beyond are three woodmen variously chopping down trees and carrying wood. Finished with a narrow yellow border, woven in soft tones of yellow, green, blue, tan-ivory, pink and purplish crimson.

Height, 3 feet 6 inches; length, 5 feet 8 inches.

(Illustrated)



No. 99—VERDURE TAPESTRY (*Flemish Renaissance Period*)



100—ILLUMINATED VELLUM PANEL

Florentine, XV Century

THE CRUCIFIXION. In the foreground of a rocky romantic landscape Christ is seen on the cross, grouped at the foot of which at left are the four Marys and at the right Joseph of Arimathea and three other saints. Executed in very rich colors in gilding. The border with gilded background medallions displaying episodes in the life of Christ, and heads of Tiberius and Herod. In carved and gilded frame.

Height, 15 inches; width, 10¼ inches.

From the Guillaume Daguerre Collection, Paris.



101—GOTHIC TAPESTRY PANEL

French, XV Century

A GROUP OF NOBLES. In the foreground busts of three eminent men are seen wearing strange hats of the period; beyond them are four further dignitaries seen at full bust length and beyond them five heads of further personages are seen. Extremely well woven, with beautiful rose-crimson, green, blues, pinks and lavender-pinks, with delicate yellows, golden-brown and ivory. Framed.

From the Henry C. Lawrence Collection, American Art Association, 1921.

102—GOTHIC TAPESTRY

Northern French, Late XV Century

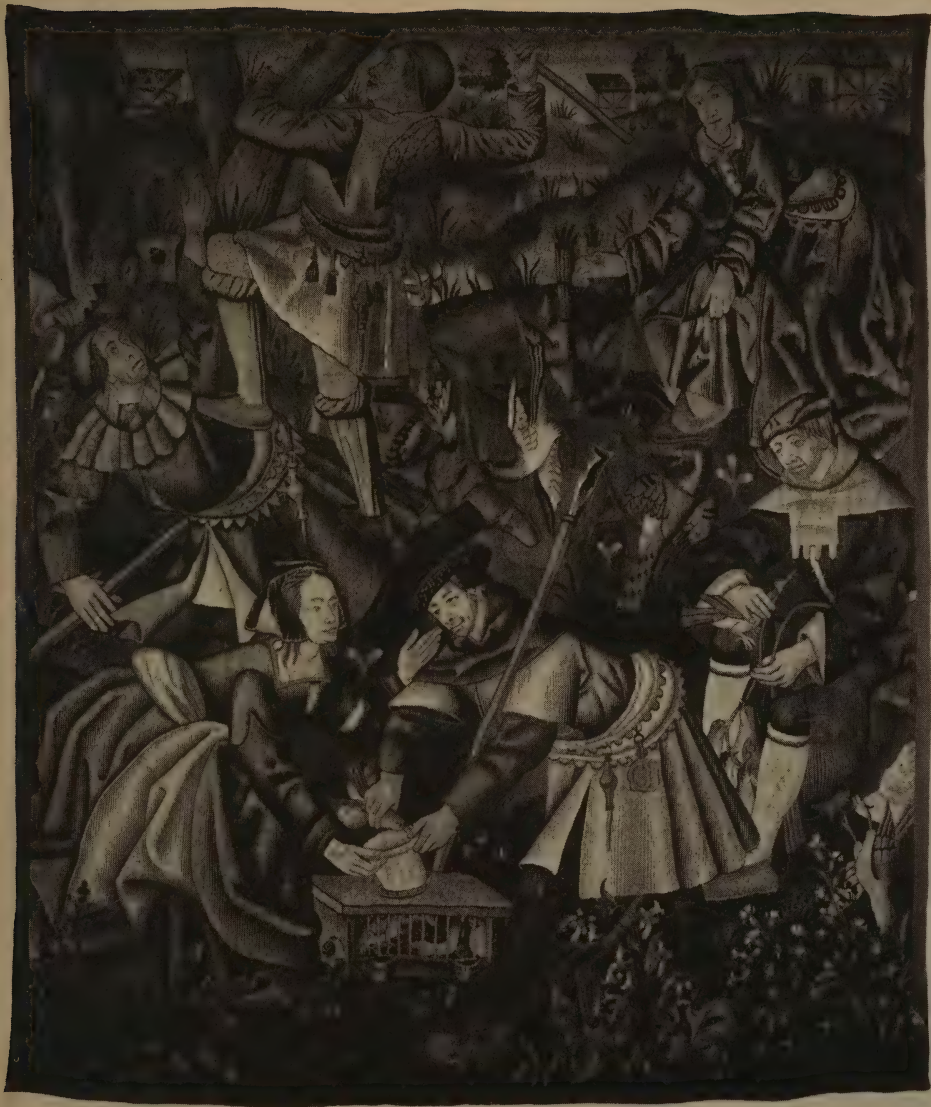
HUSBANDMEN SNARING BIRDS. Rising hilly country crested by farm buildings and having at foreground charming growing flowers and strawberries in fruit; near by is a falconer holding in his right hand a long implement and with his right hand feeding a bird which is held by a young woman at his left above a cage filled with birds. Beyond them at right are two further personages holding birds which have been snared or brought down. At left is a peasant climbing a tree with the assistance of a companion on whose body he stands. Woven in exceptionally rich and varied crimson, blues, greens, yellows, tans, pinks, lavender and ivories.

Height, 7 feet 11½-inches; width, 6 feet 8 inches.

Note: In the Brussels Museum is a very analogous tapestry known as "Sheep Shearing" which is there given to Burgundy about the middle of the XV Century.

Privately acquired from the Henry C. Lawrence Collection.

(Illustrated)



No. 102—GOTHIC TAPESTRY (*Northern French,
Late XV Century*)

103—SCULPTURED LIMESTONE BAS-RELIEF *Egyptian, IV Dynasty*

THE DANCERS. Three slender graceful figures with their arms raised above their heads in the attitude of dancing, with jewels at throat and arms; interesting pleated short skirts. (Framed.)

Height, 13¼ inches; length, 16½ inches.

Note: This charming low relief was found by De Morgan, the French excavator, at Sakkhara, 1911-1912, and was bought by Joseph Brummer from Machman, the well-known Cairian antiquarian. It is very analogous to a relief of the Fifth Dynasty from the tomb of Prince Raem-Kai, now in the Metropolitan Museum.

(*Illustrated*)

104—SCULPTURED POLYCHROME GROUP IN ALTO-RELIEVO

Nuremberg, XVI Century

CHRIST AND THE FOUR APOSTLES. The Saviour at centre seen at full length wearing gilded robes, long curling hair and beard; he carries in his left hand an orb, his right hand raised in the act of benediction. At left is St. John carrying his symbolic ciborium; at right is St. Peter with his symbolic key; the other ten Apostles, closely grouped, are seen at either side carrying their varied symbols. In fine state of preservation.

Height, 14 inches; length, 50 inches.

From the Henry C. Lawrence Collection, American Art Association, 1921.



No. 103—SCULPTURED LIMESTONE BAS-RELIEF
(*Egyptian Dynasty*)

TADDEO DI BARTOLI
SIENESE SCHOOL: XIV TO XV CENTURY

105—*DOMINICAN LEGEND*

On panel: Height, 14 inches; width, 13¼ inches

The action represented deals with the legend according to which the boy Napoleoni fell from his horse and was trampled to death; he is brought back to life by St. Dominic. In the foreground of a rocky landscape, Napoleoni is seen in pink costume thrown on the ground, his white horse trampling him to death; in the background he is seen giving his thanks to the holy St. Dominic who stands before a cavern. At right centre, stands a Cardinal in red robes accompanied by two attendants.

Note: Prof. Oswald Siren, the well-known writer on Italian paintings, endorsed the attribution in the most unequivocal manner.

From the Collection of Capt. Landon Douglas, London.

Exhibited in the Kleinberger Exhibition of Primitives for the benefit of the American War Relief, 1917.

From the Kleinberger Collection, American Art Association, 1919.

Acquired from the Bourgeois Galleries, New York.

(Illustrated)



No. 105—DOMINICAN LEGEND BY TADDEO DI BARTOLI

BRUGES SCHOOL

LATE XV CENTURY

106—*MADONNA, CHILD AND SAINTS**Arched triptych: Height, 30 inches; width (closed), 23 inches*

The central panel depicts St. Anne enthroned, reading from a missal resting on her lap; she is flanked on one side by St. Joseph of Arimathea; before her the youthful Virgin with long curling hair is seated holding the Child on her lap; to left and right of her in the near foreground are two coroneted saints, the two Marys. All wear rich robes; the saints and canopy of throne of Gothic velvet. The left wing depicts the donor kneeling before his patron saint who stands nearby in a bishop's robes. The right wing depicts the donor's wife standing before a patron saint who is about to place a crown on her head. The exterior of the two wings beautifully painted in monochrome gray with subject THE ANNUNCIATION, both figures being clad in exceptionally fine voluminous robes of many folds; above is the descending dove and scroll label bearing lengthy inscription.

Note: Professor Hoffner referring to this painting says: "Too good to be all Flemish, probably under French influence." De Riche says of it: "Executed in Atlea from other models. The interior of leaves from Memling; the exterior after Roger Vandeweyden. A very analogous Annunciation being in the Morgan Collection at the Metropolitan Museum."

(Illustrated)



No. 106—MADONNA, CHILD AND SAINTS
(Bruges School, Late XV Century)

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CONDITIONS OF SALE

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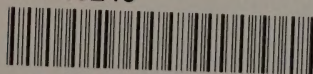
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